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In parts of the present issue, instead of arranging items into separate formal units, each with its own subject heading, as has been our practice, we have grouped related material into continuous articles. Key words in these have been put in full capital letters, and bibliographical and other information has been given adequately but informally. Most of the Milton material has been assembled in one place. An asterisk has been placed before the first word of other paragraphs in this issue which refer to Milton or contain data connected with him or his immediate associates. This arrangement is experimental. Will readers please let us know whether they prefer it or the more formal method?

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MILTON

Donald Lemen Clark and Helen Darbishire will be the Milton scholars honored by the *MILTON SOCIETY* at its fifth annual dinner, to be held in Chicago at the time of the MLA convention. The Winter Issue of the NEWS will also be dedicated to these scholars.

The first volume of *MILTON'S PROSE WORKS* will appear from Yale University Press early this autumn. Its contents, well over a thousand pages, include the texts of the early tracts through *Apology against a Pamphlet*, all reedited with copious explanatory and textual notes.

To all Miltonists, especially scholars looking for research subjects on Milton, we recommend *THE CELESTIAL CYCLE: The Theme of Paradise Lost in World Literature, with Translations of the Major Analogues* by Watson Kirkconnell (University of Toronto Press, 1952, $7.50, 729pp). Dr. Kirkconnell, President of Acadia University, is justly renowned throughout Canada for proficiency in an almost fantastic number of foreign languages—a knowledge which he modestly hides under the statement that all the analogues in his volume were read in the original languages, "except in the case of Sumerian, Babylonian, Arabic, Armenian, Syrian, Ethiopic, and Old Church Slavonic." It is therefore not surprising that the Descriptive Catalogue of Analogues describes and summarizes 329 of them, ranging from *Saltair na Rann* an Early Middle Irish poem to Louw's *Adam en ander gedigte*, published in Afrikaans in 1944. Part I of this omnibus provides texts of 24 analogues in whole or part. These include Avitus, *Poemata;* Vida, *Christiad;* Valvasone, *L'Angelida;* Marini, *Strage degli Innocenti;* Salandra, *Adamo Caduto;* Vondel *Lucifer;* and Pordage, *Mundorum Explicatio,* all translated into English, usually by Kirkconnell himself. And, as far as we can judge, every translation amazingly catches the flavor of the original. The judicious use of corresponding forms and meters shows that the compiler's poetic gifts rival his linguistic skills.

Even in the case of analogues which have already been Englished, this collection proves to be essential for Miltonists. For example, Barham's garbled "version" of Grotius' *Adamus Exul* is no translation at all; and the Hayley-Cowper version of Andreini's *L'Adamo* is stiltedly vague. New, accurate renderings of both are provided.

Kirkconnell intends the analogues to be examined not as sources but as analogues: far from revealing Milton as a thief, they show that he shaped his masterpiece with essential originality. "Most of his ideas are part of the warp and woof of a literary and intellectual tradition stretching back for more than a millenium." But as an epic, *PL* differs in form and style from most of its analogues: "Milton's models are Homer and Virgil, not St. Basil and St. Jerome"; although there is a streamlined hexameron in *PL* VII. 210-634, the poem is not itself a hexameron. The first English epos to use blank verse, it is unique for its time in combining Creation, War in Heaven, Fall of Man, and Atonement in one poem; moreover, its structural pattern is a superior one.

Here, then, is a rich field for scholars to plow, but there is also much to interest the general reader. Consider, for example, the following passage from Vondel's *Adam in Ballinschap*, 1664. Eve has appealed to Adam to eat the fruit, and he replies:

> How can I, in this case, please God and thee?. . .
> O Father, if Thou canst forgive Thy son
> For one brief lapse, that I may please my spouse,
> Pray overlook it as a passing fit.
> One must be soft and gentle with the weak. . . .
> Give me the apple. We shall share one lot.

A parallel volume on theological ideas, treatments of Satan, and the like is being prepared by A. S. P. Woodhouse who originally inspired this project.

In the transition from the former to the present Editor of the NEWS, an important Miltonic contribution was neglected in these columns, despite the fact that the Milton Society voted congratulations to *RUTH MOHL for her STUDIES IN SPENSER, MILTON, AND THE THEORY OF MONARCHY* (Columbia University: King's Crown Press, 1949). She shows that the central meaning of *PL* is little understood and convincingly concludes that Milton's purpose was "to present the theme of *the making of the greater man*—not simply the greater Man, Christ . . .and not the chosen few, predestined to be saved, but the better human being everywhere." Instead of being merely a narrative of conflict and loss, *PL* is an epic of spiritual conflict gloriously won. In a parallel essay on "Milton and the Idea of Perfection," Dr. Mohl adds that "Adam's ecstatic vision of such *goodness infinite, goodness immense* is ample assurance that paradise is not lost, that. . .mankind is on the way to a new paradise, and that *meditation on the happie end* rather than actual completion or attainment, is the source of man's perpetual blessing."

Perhaps Milton had such *meditation* in mind when he wrote, "They also serve who only stand and waite." But Lysander Kemp (Buffalo), in the Fall 1952 *Hopkins Review* undertakes a fresh examination of the *SONNET, "WHEN I CONSIDER,"* noting that the crucial second line, if interpreted as a reference to Milton's blindness, suggests that the poet did not know the date of his birth or was unaware of the Biblical lifespan: the title "On His Blindness" was never used by Milton; he was not the sort of man who would say at the age of 44 or 47 that he had not yet reached the middle point of his allotted 70 years. Kemp proposes that Milton was writing before his 35th birthday, or in 1642: his marriage was broken; he had published no poetry since *Lycidas* (1638), and had forsaken poetry for pamphlets. He planned an epic or drama, yet hid "the inspired gifts of God" for poetry. Kemp concludes that the *one Talent* is poetic power, not eyesight, and provides an interesting discussion of key words. To a blind man, the world might be *dark* but not *wide. Waite* can hardly mean *wait for a cure or for death;* more probably it means *wait for a return to poetry.*

Donald Roberts (City College), who reported this article to us, warns that a mere summary does it injustice. Certainly the theory is an intriguing one, though the handwriting in the ms of the sonnets may make such an early dating unlikely. We have asked Maurice Kelley for enlightenment in this respect and hope to print his reply in a future issue. A possible explanation of "E're half my days" is that although Milton has a 70-year lifespan in mind, he is thinking only of the period of maturity, from the age of 18 or 21; so interpreted, "half my days" would place him at the age of 44 (1652). Perhaps he dated his Regeneration from about the age of 18 (cf. *CD* I. 18; Columbia XV, 367). Certainly he recognized that limits had been set to human life (*CD* I. 8; Colum. XV, 91-93: here he at least reveals the origin of the phrase when he quotes Psalm LV. 23: *ad dimidium dies suos*).

In this connection it is noteworthy that Milton had some odd notions concerning his age. In 1652 he called Vane, a man of 39 only 5 years his junior, "young in yeares."

JAMES HOLLY HANFORD in his newly issued, much expanded second edition of *The Poems of John Milton* (Ronald Press, 1953, $3, 615pp), considers 1652 too early a date for "When I consider," "in view of its position in the 1673 Poems following Sonnet XVIII, on the Piedmont massacre." It and the sonnet beginning "Cyriack,this three years' day," according to Hanford, "represent complementary attitudes: the one, religious resignation, the other, pride and firm resolve." Hanford's textbook will prove a highly satisfactory one. The arrangement of the poems is chronological in major divisions; the life of Milton has been rewritten; explanatory and critical notes—just the right amount of them—have been added, as well as a new and fuller bibliography.

Edward Rosen (City College) shows in *Isis* 44 (1953) 4-10, that *CARLO DATI*, not Francesco Redi, was the first writer to discuss the invention of eyeglasses, and in *Bulletin of the N. Y. Public Library* 57(1953) 159-174 deals with another friend of Milton, Valerio *CHIMENTELLI* (1620-68). Chimentelli belonged to the Svogliati, an academy headed by Jacopo Gaddi, referred to by Milton as the "Gaddian" academy. (Some writers have falsely identified it with the Florentine Academy or the Apasti). In *Familiar Letter* X, Milton refers to "Clementillo." Rosen shows that this is a slip for Chimentelli: the indexes of the Columbia Milton and of French's *Life Records* II, 371 fail to indicate that "Clementillo" is to be identified with Chimentelli referred to in *Defensio Secunda*, Columb. ed. VIII, 122. 17.

Donald A. Roberts writes us that *Thomas De Quincey, Literary Critic: His Method and Achievment* (U. of Cal. Press. 1952, $3.75) contains much of interest for Miltonists: the citations made by John E. Jordan, the author, show *inter alia*, De Quincey's searching interest in Milton as a poet, though little interest in him as a public man, anti-clerical, and anti-royalist: the critic's opinions, though almost antithetical to those of the poet, failed to blind him to the quality of Milton's line and the grandeur of his imagination. Jordan believes that De Q's early realized and sustained interest in the "sublime" was the basis of his admiration. A long section of Chapter III explains De Q's concept of the sublime as of three kinds: moral, ethico-physical, and dark. "For any continuous and sustained blaze of the sublime, it is in vain to look for it except in Milton," states De Quincey. The author finds that the critic was most impressed by Milton's realization of the dark sublime but shows, by copious quotation, that the other kinds were found in the major works, particularly in *PL*.

There is useful background material for *Areopagitica* in F. S. Siebert, *Freedom of the Press in England, 1476-1776* (Univ. of Illinois Press, 1952, 425 p, $7.50).

STUDIES IN MILTON by Members of the South Atlantic Modern Language Association, ed. J. Max Patrick, is forthcoming from the University of Florida Press next winter. It will contain articles ranging from Milton's Bawdry to his Angelology, his Prosody, and his Shakespearean Echoes.

ABSTRACTS OF MILTON PAPERS DELIVERED TO LEARNED SOCIETIES I. Dick Taylor (Tulane), ON SATAN'S KNOCKING AT THE GATES OF HELL.

In *PL* Milton has conceived and executed all the episodes with rich, multiple function. The encounter between Satan and Sin and Death illustrates this multiple treatment, as the episode performs three functions in different but equally important areas, all integrated into a unified episode. In the plot development, Satan must get out of Hell, and Milton has skillfully described the action and setting of his escape, so that a tense, highly dramatic scene results. Further, the episode deals with an important aspect of the thought of the epic: through the story of Sin rising full grown and beautiful from the head of Satan, Milton was able, in terms of drama and action, to place the responsibility for the existence of evil directly on Satan and thus remove responsibility from God. This episode was not designed to solve ultimately the problem of Evil but served admirably for the action of this poem. The episode is also significant in revealing Satan's character and his manner of working toward the accomplishment of his design. Through his treatment of Satan's guileful persuasion of Sin so that she opened the Gates of Hell, Milton was able to depict and foretell the Adversary's fatal powers of persuasion which will be so effective with Eve, at the crucial scene in the Garden.

II. Nancy Libby (Duke), MILTON'S HARAPHA.

Milton's Harapha is a boastful giant whose arrogance is equalled only by his cowardice. He is the conventional comic figure of the braggart soldier, familiar to 17C audiences through both Italian and English comedies. Both Harapha and Samson are mighty warriors, but neither has the independent power to fulfill his boasts. Milton introduces the Philistine giant at the point where Samson, having refused help from Manoa and having shown himself to be no longer susceptible to Dalila's charms, has fallen into despondency. He knows his own guilt and has no hope of further grace from God. He longs only for death. Here enters the arrogant Harapha, glorying in physical strength and contemptuous of the blinded Israelite. His words and manner arouse Samson. Instinctively he answers the giant in kind; he grows more contemptuous as Harapha's cowardice becomes apparent. He too had been arrogant and boastful; without the gift God bestowed, he was as ridiculous as Harapha. Yet he is able to humble his pride: he confesses his own past weaknesses and admits that his strength comes only from God. With this confession he for the first time has faith that God has not deserted him. He challenges Harapha to a duel in which the real antagonists will be God and Dagon. At no time does Samson show fear of his adversary. He feels only scorn and contempt for him. The function of Harapha is to provide Samson's supreme test—the humbling of his own pride through seeing himself in the boastful, ridiculous giant. This is his final regeneration: he is once more a Nazarite ready to receive further "rousing motions from a gracious God."

III. Macon Cheek (North Carolina), MILTON'S FIFTH ELEGY AND NATIVITY ODE.

Elegy V is usually regarded as Milton's highest achievement in the Ovidian manner and pagan tradition, and the *Nativity Ode* as his first major achievement in the Christian tradition; content with summary conclusions such as these, Miltonic criticism has sought to establish no further relationship between the two poems. A much closer relationship does exist; in the opening stanza of the "Nativity Hymn" Milton places this poem as a sequel in contrast to the earlier elegy; and in their subject, theme, and dominant symbol the two pieces have a basic similarity which makes them in a general sense classical and Christian counterparts of one another. The elegy has as its subject a vernal amour between the earth and the physical sun, as its theme a physical rebirth or regeneration throughout the natural world, and as its central symbol the physical sun identified as Apollo. The ode has as its subject the nativity of the "greater Sun" who is to supersede the physical sun, as its theme a spiritual rebirth or regeneration of the created universe, and as its central symbol the incarnate "prince of light." They are both cosmic poems: the elegy cosmic in its universal rebirth of the earth into physical life, and the ode so in its universal rebirth of the world into spiritual life. They are both also an anticipated fulfillment of the future through a return to an original and remotely past golden age: in the one a return to that physical age of gold at the beginning of time celebrated by the classical poets, and in the other, to the first and as yet uncontaminated state of the virgin soul. And most obvious as well as most significant of all—they are both "Sun" poems: the difference between the two being the difference between Apollo and Christ, between the physical and the spiritual, between the classical and the Christian.

IV. Arthur Marvin Shaw (Centenary College), DRYDEN'S HANDLING OF PARADISE LOST

Since the *State of Innocence* is hardly more than one-fifth the length of Milton's epic, they differ both because of dissimilar length and unlike form. In *PL*, the poet, having abundant space, develops three sets of occurrences rather fully, whereas Dryden devotes himself directly to the action concerned with the events in the Garden. Consequently, the number of Drydenian characters is much smaller: only Lucifer, Adam, and Eve are developed into figures of dramatic quality. Milton's Lucifer develops into a figure of heroic dimensions who dominates the action; Dryden's is a villain lacking traits which make him a figure of tragic power in *PL*. But Adam and Eve are less different than might be expected. Dryden omits the somewhat domestic Puritan scenes of the epic and endows Eve with some attributes of the Restoration woman; yet a second look at Eve's lovemaking in *PL* is apt to convince us that she had more potentialities than Milton permitted her to reveal.

V. Dudley R. Hutcherson (Mississippi), WOMEN IN MILTON'S EARLY POETRY.

Do the early poems express or reflect an interest in and knowledge of women that help to support the implied authority of Milton's designation of Eve as "the fairest of her daughters"? Was Eve in certain qualties the descendant of her daughters of the earlier verse?

In the Latin elegies and the Italian sonnets Milton is much concerned with women and, in the elegies, with sex and fertility. In most of the other early poems women either have no significant part or appear in practical associations. The Lady in *Comus* is a personification. Milton attributes to the Countess Dowager of Derby qualities that he later ascribes to Eve. The "love, sweetness, and goodness" he remembered in his wife may also have been in the poet's mind when he pictured Eve before the Fall and after she became contrite. Of much more importance to the development of Eve seem to be the celebration of feminine charms in Elegy I, the unabashed tribute to nature's potency in Elegy V (It is in the Renaissance tradition, but also very personal), the girl "supreme above all the rest" of Elegy VII, and the dark, talented young lady of the Italian sonnets.

In Milton's early poetry there are 225 references to women of mythology. The largest number of references to a single goddess are to Venus. The singularity may have been accidental, but Eve in appearance and attractiveness is more like Venus than like any other woman.

As an official organ of the MLA Discussion Group on 17C English Literature, the NEWS has as one of its functions the publicizing of activities of regional MLA organizations, Renaissance Associations (far as they are concerned with the 17C), the Milton Society of America, and similar groups. In this sense, the

NEWS is published for all these organizations. Will Secretaries please keep us informed?

*An ASTERISK preceding any paragraph below indicates the presence there of Milton material.

METAPHYSICAL AND CAVALIER POETS

The compass of scholarship stretching from Oxford to Berkeley, keeping its center unwaveringly poised over Donne the poet, has begun a circle of ten volumes, with the publication of *THE SERMONS OF JOHN DONNE*, vol. I, edited by George R. Potter and Evelyn M. Simpson (University of California Press, 1953, $7.50). The work of the editors and the publisher is outstandingly gratifying in every respect. Bibliographers will delight in the General Introductions on the bibliographical problems, manuscripts, and texts involved in the gigantic task of printing the 160 extant sermons as Donne would have wanted them; literary scholars will admire the general essay which analyses Donne's prose style, relates it to the poetry, and demonstrates the literary significance of the sermons; and all will rejoice that the handicap presented by the inadequacies of Alford's incomplete, modernized collection of 1838 is at last being overcome.

The introduction to the nine earliest sermons published in this first of ten volumes points to an initial lack of eloquence and emotional drive and a conventionality of rhetoric and form which Donne soon outgrew. Considering that he was forty-two when he was ordained, the rapidity with which he moved to a *rapport* with his audiences and an appeal to their hearts as well as minds is amazing. By December, 1617, when the fifth of his extant sermons was preached, on Proverbs 8.17, some of the chief qualities for which his sermons are famed had emerged: "The sonorous harmonies of sound, comparisons instinct with poetry, and long, arboriform sentences" which follow "the complex evolutions and involutions of ideas pouring from a rich and vehemently active mind."

Each of these nine sermons is a sort of *explication de texte*, a searching analysis of significances, literal, symbolical, mystical, and typical, of a Biblical text. Donne tends to discover or intrude a multiplicity of significances or levels of meaning in each passage. In so doing, he was, of course, conventional; but the process is interesting as showing something of the source and nature of Metaphysical poetry.

In *Explicator* 9 (1953) 31, J. C. Levenson suggests a new meaning for the Metaphysical conceit in the first quatrain of *DONNE'S HOLY SONNET* XIV, "Batter my heart": God is a tinker, and the poet is a pewter vessel.

An interesting example of *DONNE'S INFLUENCE* is seen in *A Paradox against Life: Written by the Lords in the Tower. An Heroic Poem.* 1681. It contains three lines directly quoted: p. 6: "From dull Privation and lean Emptiness, A Quintessence deriv'd from Nothingness" (*Nocturnall upon St. Lucie's day*); and p. 9: "Falls upon an Ominous Precipitation" (*First Anniversary*).

Everyman's Library has just published *Minor Poets of the Seventeenth Century* (Herbert of Cherbury, Carew, Suckling, Lovelace), in an edition revised by R. G. Howarth (Sydney), the Australian Correspondent of the NEWS. Taking cognizance of researches by Rhodes Dunlap, he omits two poems formerly ascribed to Carew, "The Carver" and "Upon the Royal Ship," but tentatively restores "The Spark" to Carew and retains "To a Strumpet" for him, believing that Henry Bold's plagiarism does not warrant discounting Carew's authorship. A new poem, "The Departure," ascribed to T. C. by Thomas Jordan and unknown to Dunlap has been provisionally added to the Carew canon. At the bottom of p. 95, a missing line, "You that think love can convey" has been restored to the second "Song. Celia Singing." Following Ault, Suckling's "To Celia" has also been included.

From the British Broadcasting Company comes a charming, popular lecture, chiefly biographical and appreciative, on *Henry Vaughan*. It was delivered by E. W. Williamson, Bishop of Swansea and Brecon on a Welsh Home Service broadcast and sells for one shilling.

Our British Correspondent, Macdonald Emslie, draws attention to *Scrutiny* 19(1952-3) 82-89, where R. G. Cox discusses the principles behind Tuve's books on Herbert and on imagery. "The more exactly we succeed in reconstructing in ourselves the mind of a past age, the greater the danger that we shall merely endorse the age's own critical values and blur our perception of the more lasting vitality. . .It would be unreasonable to suppose that *all* other meanings discovered by subsequent generations were. . . not in some sense implicit from the start." To explain the Metaphysical "revolt" by a simple choice of certain Kinds to which the Middle and Low Styles were appropriate merely puts the question back: Why the choice of those Kinds? Ramistic logic may have been an influence behind the metaphysicals, but Tuve softpedals it in the interests of her main thesis that renaissance poetry is all of a piece.

DRYDEN

William Frost (Santa Barbara) interestingly compares Milton, Dryden, Pope, and Johnson in the Introduction to his edition of *Selected Works of John Dryden* which Rinehart and Co. have just published in their paperbound "Rinehart Editions," 450 pp, 75c. All four poets were public figures concerned with national affairs, and, as a result, they were arguers in verse. None considered his private life appropriate material for much of his poetry. Each tended to produce his best work when the symbols he created in his verse reflected a high degree of the cultural complexity whose elements were Rome, Jerusalem, politics, science, and philosophy.

Dryden's distinction among the four poets, according to Mr. Frost, is his versatility; he set out to be both a popular and an excellent poet—a goal which he certainly attained.

The text of the poems is reprinted from the Noyes edition, and that of the *Essay of Dramatic Poesy* follows Dryden's revision of 1684. The volume contains 4 satires, 3 odes, 11 songs, *All for Love*, 32 prologues or epilogues, 2 verse essays, 8 occasional poems, 6 verse translations, two criticisms, and commentaries on each genre. Thus the need for a reliable, inexpensive Dryden text is satisfied.

Mr. Frost has also provided the NEWS with an abstract of his PAPC paper on *Some of Dryden's Methods as a Verse-Translator*: "Like most verse-translations of foreign poetry, Dryden's exhibit many modifications of the prose-sense of their originals. Some processes at work in the making of these modifications include: a general sense of the literary or cultural tradition of which the original poems were themselves expressions; responses to the contemporary situation in English poetry at the end of the 17C; and a loyalty to certain qualities and effects in the original poems —qualities and effects not readily imitable by more literal methods of translation."

From M. Emslie comes the following summary of James Kinsley, "Dryden and the Art of Praise," *English Studies* (Amsterdam) 34(1953) 57-64: "Although the initial purpose of a poetic eulogy may be to praise for gain, the essence of the panegyrical style is *wit*." The conceits of D's earlier panegyrics give way to a later mode of confident hyperbole and controlled extravagance. D's various uses of *wit* are discussed. In a society resolved to be "the forcing-house of the unworldly, exalted, heroic virtues," panegyric had its place as depicting, in D's words, "an idea of perfected nature." Those whom he praises he makes into ideals of certain types; the resulting exaggerations are part of the propriety of panegyric."

In *Southerly* XII(1951) 178, R. G. Howarth notes that E. Sitwell's use of "Judas-colored sun" in "Lullaby" is based on Dryden's description of Jacob Tonson: "With two left legs and Judas-colored hair," red hair being the color of treachery.

History Today, Sept. 1962, contains an article by Calder-Marshall on "Dryden and the Rise of Modern Publishing."

DRAMA

Louis Kronenberger. *The Thread of Laughter. Chapters on British Stage Comedy from Jonson to Maugham.* Knopf, 1952, 304p, $4.50. Reviewed by Herschel M. Sikes, New York University.

As a "kind of tour of English stage comedy" whose author wades but seldom plunges, this book will interest the general reader who has some culture and the student who has little. Though short, the chapters introduce the significant comedies, provide insights into the nature of English comedy, and describe something of playwrights' techniques. If there is one thing that the book proves, it is that the comic spirit changes little. It may have many forms, but from *The Alchemist* to *The Circle* three things "dominate the writing of comedy": sex, vanity, and money. The horseplay around these themes has provided everybody from Doll Common to Candida with breezy antics.

Kronenberger writes that Jonson's great theme is money and that his plays are characterized by "intensity," but even the most relaxed reader desires a little more exposition, development, and conciseness than is provided. The chapters on Etherege and Wycherley are redeemed by illuminating phrases; for example, "the faintly elegiac apprehension" in several of Etherege's plays. But good points in these chapters may be missed, for they are surrounded by a morass of verbiage.

The best chapter is that on Congreve, where Mr. Kronenberger approaches what he seems to have some aversion to—scholarship. He traces the development of Congreve's style from the stilted "elegant artifices" of *The Old Bachelor* to the dramatically effective *Love for Love*, which with *The Country Wife*, "perhaps constitutes the most actable Restoration comedy for the present-day stage," and finally, to the "supreme example of high comedy in the English theater," *The Way of the World*. Wit makes it great, and for Congreve, wit was a full-bodied ingredient: it demanded a "peculiar climate, a particular atmosphere," and it depicted a way of living, the way of the world.

Of the remaining chapters, the one on Shaw is the best.

ACTORS AT BRUSSELS Harry R. Hoppe. "Spanish Actors at the Court in Brussels 1614-1618, Including Francisco Lopez, *Autor*." *Bulletin of the Comediantes* 5(1953) 1-3.

Payments for performances at the Brussels Court of Archduke Albert by Dutch, French, English, and Spanish companies are recorded in account books for 1612-15 and 1615-18. Hoppe here presents what is recorded concerning the Spanish players. (A footnote adds that an account-book for 1647-52 records payments for Court performances to Dutch, French, and English players. Inquiries to Dr. Hoppe elicited the reply that he is preparing articles on English actors in Brussels; these will be published elsewhere, but in response to our invitation he will write a series of "Notes on English Actors on the Continent" for publication in subsequent issues of the NEWS.)

FLETCHER AND COURT TASTE Marco Mincoff. "The Social Background of Beaumont and Fletcher." *English Miscellany* 1(1950), 1-30.

Webster and Tourneur present amoral worlds but their poetry implied values by which to judge the action. Later, the Blackfriars plays, intended for highbrow audiences, followed the taste of the court, and drew on Heliodorus, Achilles Tatius, Sidney, Montemayor, Guarini, and D'Urfé to produce quick successions of incidents, surprises, miraculously-preserved chastities, salacious situations. Social codes became the new substitute for the Elizabethan hierarchical values, and B and F's plays form an academy of this new court 'morality.' Fletcher anticipates the school of Calprenède; Tourneur borrows from Heliodorus, Webster from Sidney. D'Urfé, with tender sentimentality, deals exclusively with complex and subtle love-situations; Fletcher is cruder, but admired and drew on D'Urfé. B and F heroes "have to persuade and argue because they were introducing a new moral order based on reason; they had to accept the opinions of others as their standards." This was "more the imposing of a different standard of taste, of themes that interested a different class, than the solution of a problem." (M.E.)

POLITICAL DRAMA K. M. Burton. "The Political Tragedies of Chapman and Ben Jonson." *Essays in Criticism* (1952), 397-412.

C. believed the world was decadent because kings, the original channels of religion, had failed to govern themselves according to reason and moral law; their corruption corrupted their subjects. High place was inherently dangerous. C. therefore concentrated on the tragedy of the individual. For J. the citizens are responsible for Rome's decadence; if their society is corrupt, a Sejanus, Tiberius or Cataline cannot help but flourish. High place is not necessarily more dangerous, for Sejanus was corrupt before he rose to power. J. therefore shows the tragedy of a whole society; for him one Sejanus will be followed by another of his kind.

DROLLS *"The Wits Drolls*: Were they Meant to be Acted?" Abstract of a paper by J. Edwin Whitesell, U. of S. C.

The Wits, 37 drolls abridged from 5-act plays and other sources, appeared in 2 parts 1662-72-73, ed. by Henry Marsh and Francis Kirkman. Reediting these drolls in 1932, J. J. Elson decided that they were intended primarily for reading rather than acting. But in titlepages, prefaces and introductions, M and K repeat that the drolls had been acted and were actable. Five *Wits* drolls, taken from actor Robt Cox's collection *Actaeon and Diana* and from *Bottom the Weaver* were often produced. An engraved frontispiece to *The Wits* pictures on a stage 6 labeled characters from its drolls. By doubling roles even small troupes could produce most of the *Wits* drolls. These facts plus internal evidence of minimized stage properties, unpretentious costuming, increased stage directions, and heightened dialect, indicate that *The Wits* drolls were meant to be acted.

THE POPULAR TRADITION IN CAROLINE AND JACOBEAN DRAMA. Abstract of a paper by Robert M. Gorrell, Nevada.

More conspicuously than Elizabethan drama, Caroline and Jacobean plays reflect diversity in social and economic attitudes, in literary and dramatic tastes, and in policies of theaters. During the period at least three dramatic traditions seem distinguishable: one which Harbage describes in *The Cavalier Drama*, another which included most of the best known work of the time and was produced primarily at the Globe or the private playhouses, and a third which may be called the popular drama and which flourished primarily for the relatively unsophisticated audiences of the Curtain, Fortune, and Red Bull.

Contemporary comments characterize the "citizens and the meaner sort of people" who frequented the popular houses, and repertories reveal trends in subject matter and methods which distinguish popular plays. Among the notable characteristics of the popular dramatic tradition are the prevalence of old themes and devices, the flattery of citizens, and the conventionality of the morality and tone of the plays. For example, comparison of Dekker's *If It Be Not Good the Devil Is In It* and Jonson's *The Devil Is an Ass* shows how the popular dramatists exploited without irony the very themes and devices Jonson satirized for the patrons of the King's Men. Similarly, Rowley's *A Shoemaker a Gentleman* and Middleton's *Michaelmas Term* are both, in a sense, realistic portrayals of London life, but the popular play flatters the middle classes and Middleton makes fun of them. Passages in Heywood's *The Royal King and the Loyal Subject*, compared with treatments of the same scenes in Fletcher's *The Loyal Subject*, illustrate a distinctive moral and emotional tone in the popular drama—a sentimentality less self-conscious than that of tragicomedy, a didacticism more naive.

SHAKESPEARE SURVEY *6*, ed. Allardyce Nicoll. Cambridge University Press, 1953, 182 p., 8 plates, $3.75

This year's *Survey* centers on the Histories, especially the conceptions of government and universal order behind them. Barry Jackson finds *Henry VI* "eminently actable," and is wise enough to propose that any acting text be submitted to a scholar. Charles Prouty with fine scholarship tells the story of Trinity Hall and performances in it. With elaborate technical tests, Kenneth Muir decides that Shakespeare knew *Edward III* well. J. W. Lever forces parallels between Shakespeare and the French conversation book *Ortho-epia Gallica* and is apparently unaware that a frequent 16C spelling of *à cette heure* was *asture* or *asteure*. The list of 1951 performances is seriously incomplete, and the Bradbrook review of critical studies disappointingly fails to include periodical essays. But "Shakespeare in China" is charming, and, in general, the historical essays are well chosen.

ETHICAL ASPECTS OF TRAGEDY, by Laura Jepsen. U. of Fla. Press, 1953, 140p. $3.75.

Miss Jepsen allots a chapter each to poetic justice, poetic irony, pathos, romatic irony, and stoicism in comparing tragedies by Aeschylus, Sophocles, Euripides, Seneca, and Shakespeare and discovers that the ethical values underlying them have much in common and are more important than aesthetic differences. Thus the need for an ethical treatment of this type has been satisfied.

MARLOWE AND THE EARLY SHAKESPEARE, by F. P. Wilson, Oxford University Press, 1953, 144p, $2.50.

These, the Clark Lectures delivered at Trinity, Cambridge, reveal the charm with which the British often carry their erudition. Mr. Wilson introduces little that is original into the four lectures on Marlowe and his plays, but in the concluding comparison of Marlowe and Shakespeare he argues—though frightened at his own temerity in doing so—that "for all we know, there were no popular plays on English history before the Armada and that Shakespeare may have been the first to write one."

TEXTUAL PROBLEMS OF THE FIRST FOLIO: *Richard III, King Lear, Troilus and Cressida, 2 Henry IV, Hamlet, Othello*, by Alice Walker. Cambridge University Press, 1953, 178p. $3.75.

The practice of 17C NEWS is, in general, to leave Shakespeare to the newsletter and the quarterly devoted to him, but when publishers send us copies of significant works, we attempt briefly to review them. In the present instance, we are stumped, for this volume is extremely significant for Shakespearean textual studies, and at least a page would be necessary for even an elementary criticism. Suffice it then to say that Miss Walker attempts to determine what lay between the mss and the Folio texts of the six plays, decides that corrected quartos were used as Folio copy, and investigates the editorial implications of this use. Her careful scholarship may well lead to a revolutionizing of the editing of these plays.

FICTION: Anton's Moriomachia

By Charles C. Mish (Maryland)—the second of a series specially written for the NEWS by Dr. Mish on 17C fiction. See vol. X, p. 37.

The vogue of the romance of chivalry in Renaisance England was not without opposition. The serious student, concerned with the general state of national education, deprecated the reading of such matter by the middle class; literary men occasionally, as in the *Knight of the Burning Pestle*, mocked at its improbabilities and crudities; and surely the palpable absurdities of the type must often have made the judicious grieve. Eventually the gross unreality of the chivalric genre produced a reaction in the form of a series of "anti-romances," in which, with satiric intention and ludicrous results, the rude light of day was permitted to fall upon the never-never world of knights, dragons, and ladies. In England, in spite of other manifestations of realism in fiction, these anti-romances did not get under way until the decade of the 1650's, when, beginning with John Davies' version of Sorel's *The Extravagant Shepherd* (1653), a satire on Urfé's *Astrea*, a number of French models were translated. There was, however, one notable forerunner of these books: Robert Anton's *Moriomachia* (1613),

which, if too short to be a genuine representative of the anti-romance (It comprises only thirty-two pages of text), is still a remarkable instance of a clever literary parody as rare in its day as it is amusing.

Though a few touches in the tale seem to indicate pretty conclusively that Anton had read *Don Quixote*, the English author must owe more to his common-sense and predilection for satire than he does to Cervantes. *Moriomachia* parades its hero, a knight mockingly named Tom Pheander (it may be recalled that Pheander is the protagonist in one of Henry Roberts' romances), through a series of adventures designed to ridicule the tradition of knight-errantry. But if the author's main effort is to satirize the incessant rescues of distressed damsels and the constant earth-shaking clashes of great heroes in combat, which together form so much of the romance of chivalry, he is not averse to laughing at other elements in such stories: the strange wonders the hero may encounter, for example, and the presence in the action of the inhabitants of "Fayrie Land." The pastoral strain comes in for a bit of parody too, and the florid and high-flown style of the romance is mocked in the most delightful way. There is even some satire of contemporary London *mores*, together with topical allusion, thrown in for good measure. Indeed, the chief criticism one can direct at the work is that the author in attempting too much can not skillfully realize the fullest humorous possibilities of his own situations.

The story begins with a parody of the usual flowery descriptions of spring, a time when "Fayry Nymphs turned Milkemaydes, and tooke pleasure in dandling the dug," and so leads directly into a take-off of the sweet country idyl. The Fairy Queen accompanies her troop to their favorite haunt, "a rare and delicate pleasure-fitting meddowe, most copious, and neately furnisht with diuers proper bellowing Bulls, and many comely courteous gentle Cowes, where euery pretty Elfe betooke her to her seureall taske, to prouide Milke for Ale possets, to welcome home at night their ouerwearyed Knights in Armes." The Queen, knowing little about country matters, tries by mistake to milk a bull, but finds the operation "somewhat too grosse for her fine fingers." The bull, proud of his noble milkmaid, stands stock-still, and when the queen perceives her sad mistake, she pities the well-behaved beast and makes him a man, permitting him to retain his bullish courage and calling him Tom Pheander, the "Mayden Knight."

To give Tom some experience of the dangers of knight-errantry, the queen then puts him in a weather-beaten bark and off he sails, miraculously guided to the coasts of Morotopia, where he lands. Finding there a vinegar tree very sharply besieged with fat and overgrown salmons, Tom valiantly raises the siege and recovers the tree, the vinegar being, as he realizes, very good for sauce to eat with the hearts of all the Turks that he may chance to kill. Travelling up country, he spies two men threshing corn in a barn and takes them, naturally, to be knights enchanted. Seeing Marian churning butter also, he knows at once that she is the foul enchantress, the cause of their woes, and, to break her wicked spells, he throws all the cheeses round the dairy, reviling her in properly stilted terms. After a few more such adventures, killing a butler who refused him beer in his dire need, getting a pass from a village constable, and mistaking a prostitute for a virgin in distress, he is ferried over to the metropolis of the region, Moropolis, and there is made knight at the court, being now called Sir Tom Pheander, "the Mayden Knight, or Fayry Champion, otherwise, The Knight of the Sun, otherwise, The Knight of the Burning Pestle."

The rest of the story deals with a terrible battle which Pheander fights to gain possession of a magical suit of armor, an episode which gives Anton the opportunity of deriding the egregious use of enchantment in the romances as well as the trivial and over-inflated combats between heroes. The Fairy Queen having had intelligence of her gallant champion's being knighted, has sent him a rich suit of magic armor, but Madame Moriana, the fairy lady charged with the duty of delivering it, has a champion of her own, Sir Archmoriander Dunce-ll, the Knight of the Moon (He has rescued her from a terrible monster, Andromago, the "pygmy gyant," who, hiding behind a cloudpiercing molehill, sprang out at her), and she has had the armor carried to him rather than to its rightful owner. Pheander, however, has a vision in which he sees clearly the armor he was to get, so that when the other knight comes to Moriopolis the hero is able to perceive at once that this caitiff has usurped his right, whereupon he promptly challenges him. Prevented at first from fighting, both heroes are persuaded to submit their difference to arbitration, and are consequently bilked by a lawyer and then by two typically bumbling headboroughs.

At last the two meet in single combat to decide the ownership of the disputed armor. The struggle is desperate, and the blows on each side, related with mock-heroic seriousness, are frightful. The climax occurs when the Moon falls on the Sun; naturally an eclipse takes place. After a description of how the unexpected darkness affects the various classes of tradespeople in the city, the text announces the result of the combat: the armor and helmet to be awarded to the Moon, though the Sun is to be allowed to borrow them whenever a crisis impends in his chivalric career.

Anton's success in ridiculing the chivalric romance comes partly from the vivacious spirit in which the mockery is conducted, partly from the fact that such burlesquing of the heroic spirit is so rare. Packing a good deal into a small compass, Anton overlooks in his tale no important element of the romance as a butt for his foolery. Any reader can enjoy his fun, though some knowledge of the chivalric romance and its special ways of naration will of course make the joking seem cleverer and more trenchant. Underneath the surface pleasantries, however, there runs a vein of bitterness, as if the writer felt not merely an amused contempt for his models but a scorn amounting almost to hatred. The effect of an edged attack is given by adding to the broad general parody many small detailed thrusts at particulars, and especially by the recurrent scatological squibs that lend the strongest sort of anti-romantic tone to the narration. The tough-mindedness of a real satirist seconds the mockery of the parodist.

A SHORT HISTORY OF THE ENGLISH NOVEL, by S. D. Neill (Macmillan. 1952, 340p. $2.50).

Miss Neill (London) traces the evolution of English fiction from its beginnings through *Finnegans Wake*, particularly in relation to ideas and social and economic forces. She ably embraces and critically appraises an amazing range of novels. The third of the book devoted to 20C fiction is probably the best section, but the chapter on "Allegory, Adventure and Satire in the 17C" succinctly deals with character-literature, English versions of heroic French romances, picaresque novels, and allegories: Bunyan and Behn receive sensible treatment. Indeed, this is both a sensible stimulating survey, one which will prove particularly useful to students preparing for comprehensive examinations. Strangely enough. George Gascogine's *Adventures of Master F. J.*, 1573, 1575, is not mentioned, despite the excellent grounds for regarding it as the first true English novel. Miss Neill includes an up-to-date bibliography of critical works on the novel and an excellent index.

Gascoigne's *Adventures of Master F. J.*, along with Lyly's *Euphues*, a generous excerpt from Sidney's *Arcadia*, Nashe's *Unfortunate Traveller*, and Deloney's *Jack of Newbury*, is now made inexpensively available in *ELIZABETHAN FICTION*, ed. with intro. and notes by Robert Ashley and Edwin M. Moseley (Paperbound. Rinehart and Co., 1953, 469 p, 95c) Although these are 16C works. the volume deserves mention here because of their considerable 17C influence. The texts and editing are admirably efficient.

MUSIC

Editor: Edward E. Lowinsky, Queens College (currently Institute for Advanced Study). assisted by Walter Gerboth.

ENGLISH BAROQUE MUSIC—II

MASQUE *Cupid and Death*. Masque by James Shirley, Music by Matthew Locke and Christopher Gibbons, ed. by Edward J. Dent; *Comus* by Milton, Dalton and Arne. ed. by Julian Herbage. *Musica Britannica*, vols. 2 and 3 (London, Stainer and Bell, Ltd., 1951. xxii-79 and xx-161p.).

Although the Masque is well known as pre-operatic form of stage spectacle fashionable at the English court and later at English schools. very little of the accompanying music has been published. With Dent's edition of James Shirley's *Cupid and Death* set to music by Matthew Locke (1632-77) and Christopher Gibbons (1615-76) we have a full length work enabling both the lovers of music and of drama to study the role that chorus, orchestra, solo song and recitation played in a 17C Masque. To speak of "orchestra" may seem exaggerated since all that is left of the original score is written for violin and bass. (In this respect we are reminded of the abbreviated scores remaining of Monteverdi's operas, see vol. XI, no. 1 of the NEWS.) But Dent has added in small print the inner voices (violin II and viola) as well as the harpsichord part realized from the figured bass. He has done so with rare skill and musicianship, basing his arrangement on the fact that most of the theater music of Restoration times has come down to us in a setting for four stringed instruments.

The plot derived from Aesopian sources pictures the topsy-turvy world resulting from the exchange of the arrows of Cupid and Death, an exchange manipulated by the chamberlain of the inn at which the twain meet. Poetic justice is exacted from the chamberlain who, having left the inn after his crafty exploit to parade a couple of apes at a country fair, is being hit by one of Death's false arrows. Seized by a violent fit of love for his apes, "brighter than stars, ladies are nothing to them," he is driven near suicide when a satyr suddenly enters to take his apes away.

"The basic idea of all Masques is the appearance of a group of

eight or sixteen 'masquers,' gentlemen in fantastic disguises, though not necessarily wearing face-masks, who executed a formal dance and afterwards joined their audience in 'the revels,' i.e. ordinary social dancing. The literary history of the Masque is the gradual development of a poetical and dramatic framework for these dances, including songs for solo voices and chorus, as well as instrumental music. . . .The more elaborate Masques included *antimasques*, generally of a comic character" (see p. xiii of Dent's preface). Shirley's plot provided plenty of opportunity for serious and comic dances. Matthew Locke brought his gift for melodic and especially for rhythmic invention to bear upon the variety of dance styles required. Naturally he was aided by the tradition of English melody and the rhythmic patterns of the Baroque dance. His dances attempting to depict in tones Cupid, Death, the Satyr, and the Apes may be called "studies in musical iconology." Christopher Gibbons' contribution is limited to one duet and chorus, two songs, and two instrumental interludes called "Ayres."

It is well known that *Cupid and Death* was originally presented in 1653" before his Excellencie the Embassadour of Portugal." In accounts of the Masque it has been overlooked that the Portuguese ambassador was the representative of João IV (1604-56), who is said to have had an English tutor in music, who composed, wrote treatises on music (e. g. his *Defensa de la musica moderna* appeared in 1649) and created a most magnificent musical library. After the Lisbon earthquake in 1755, nothing remained except its catalogue. Undoubtedly, the Masque was intended as an homage to the music loving King. One year later a treaty between King João and Oliver Cromwell was signed by the Portuguese ambassador.

•Milton's Masque *Comus* originally presented in 1634 with music by Henry Lawes was adapted by John Dalton to the English stage. It provided 28-year-old Thomas Augustine Arne (1710-78) with his first great opportunity. The Dalton-Arne version held the stage from 1738 until 1890. Its popularity resulted primarily from the inimitable, effervescence of Arne's music and only secondarily from the rather undramatic nature of Milton's poetry.

In most histories of music, even in English ones, Arne receives unfair treatment. If not neglected, his talent is belittled. To compare him with Purcell is not any more enlightening than to compare a humming bird with an eagle. The fact is that there always was and still exists a woeful shortage of that *rara avis*, the composer of light music. No path is so narrow as that which separates lightness from triviality. Arne walked it with unerring step. He was nothing less than a genius of the light touch. The effusion of fresh animated scintillating melody in song after song of *Comus* has to be heard to be believed. If he slandered Purcell, what of it? Because he was writing in the light vein which he so felicitously exploited, the style of his great predecessor was undoubtedly too severe for his taste. And since when have creative men been known to be paragons of objectivity?

We hope that Julian Herbage's fine edition of Arne's full score, to which nothing had to be added save the realization of the figured bass, will restore Arne to the position he deserves and—more important—a singularly melodious work of incredible verve to the lyric stage. Both *Cupid and Death* and *Comus* are the ideal material for the opera workshop of Colleges and conservatories. We can only wish that the publishers who deserve high praise for a beautiful edition will help in this enterprise by an edition of the parts needed for practical performance.

POEMS ON MUSIC James Hutton. *Some English Poems in Praise of Music.* (Reprinted from English Miscellany; a Symposium of History, Literature and the Arts) Edizioni di Storia e Letteratura ed. Mario Praz, Rome, 1951. 63 p. Obtainable from author.

James Hutton of Cornell directs attention to the surprisingly large body of English *laudes musicae*. Poets of the English Renaissance such as Edwards, Gifford, Watson, Sir John Davies, Samuel Rowley appear next to Shakespeare and Milton. In a brilliant and painstaking analysis, Hutton shows that Lorenzo's famous lines on music in *The Merchant of Venice* (v. 1.55-88), to take one central example, follow not only in general outline, but in each thought and even in the very sequence of ideas the *Praise of Music* as it crystallized as an organized topic in the Hellenistic period to be taken over by the medieval writers on the liberal arts. This tradition reached the Renaissance through writers such as Macrobius (5th c.) and Bartholomaeus Anglicus (13th c.) by way of reprints of their works throughout the 15th and 16th centuries. Hutton makes this point in reference to Bartholomaeus; it applies also to Macrobius. To the English versions of Bartholomaeus' treatise adduced by Hutton can be added the incredible number of Latin editions: from 1472-1500 alone there are 22 different editions extant (see J. Wolf's *Verzeichnis der musiktheoretischen Inkunabeln* in *Veröffentlichungen der Musik-Bibliothek Paul Hirsch*, vol, 1, Berlin 1922.)

The second fundamental point of Hutton's study lies in his demonstration that "out of domestic controversy there came the impulse for the praise or rather defence of music that led to the unique florescence of the musical poem in England. What was a fairly academic topic elsewhere, possessed immediacy for the English who were at once a musical nation and a Protestant nation verging toward Puritanism" (p. 29). Hutton's findings constitute a necessary corrective to Percy Schole's able apology of the Puritans (*The Puritans and Music in England and New England.* London, Oxford University Press, 1934.) "The man that hath no music" is shown to be the Puritan through a series of poems from Shakespeare's times (pp. 42ff).

It would not be surprising if this part of Hutton's interpretation would arouse controversy. Yet there is a great and unified body of evidence untouched by Hutton and only in small part and onesidedly used by Scholes that would support Hutton's thesis: the tracts and sermons on "the lawfulness of church-musick asserted," on "whether or no instrumental and organical musick be lawful in holy publick assemblies," on "Promiscuous singing no divine institution" written and delivered by John Cotton (1647), Thomas Ford (1653), Joseph Brookbank (1660), Solomon Eccles (1667), Matthew Locke (1673), John Phillips (*Dullum musicum*, 1673), Ralph Battel (1694), Gabriel Towerson (1696), Isaac Marlow (1696, with the hopeful but erroneous title: *The controversie of singing brought to an end*), Nicholas Brady (1697), William Sherlock (1699), H. Dodwell (1700) and right through the 18C up to the controversy between Dan Taylor and Gilbert Boyce (1786). It would be very illuminating if the poetic and prosaic evidence could be brought together under a single focus.

Hutton's investigations ought to be studied together with Bruce Pattison's *Music and Poetry of the English Renaissance* (London 1948) and with Frances A. Yates' book on *The French Academies of the Sixteenth Century* (London 1947), an admirable work, which gives a very broad and detailed treatment of ancient ideas on music and their effect on the French Renaissance. Hutton plans to present the ideas outlined in his study in a more comprehensive manner. His work is bound to be of interest to the historian of literature, of music, and the historian of ideas.

MUSICAL INSTRUMENTS *The Galpin Society Journal*, I-V, 1947-1952. Editor: Thurston Dart, Cambridge, England.

"The *Galpin Society* was founded in October 1946 with the object of bringing together all those interested in research into the history of European musical instruments. Its name commemorates the pioneer work of the late Canon Francis W. Galpin; its aims are to promote the study of the history, construction and functions of instruments of music and all cognate subjects. . ." The *Galpin Society Journal* deserves to be better known in this country than it is at present, where complete files of the six year young magazine, published once a year, are still rare. (I am grateful to Mr. Sidney Beck of the New York Public Library who loaned me his complete set.) I single out briefly a few studies of interest to 17C scholars: vol. I, 1948 (9-26) contains a description by A. Baines of *James Talbot's Manuscript* (Christ Church Library Music Ms 1187) with regard to Wind instruments; in vol. III, 1950, (27-45) Robert Domington continues the description of the contents of this ms. with regard to Bowed Strings; vol. V analyzes the ms. with reference to Bagpipes (44-47). James Talbot, Fellow of Trinity in 1689, and Regius Professor of Hebrew from 1689 to 1704 seem to have had a passion for the study of instruments. The descriptions and measurements he gives of various instruments surpass in detail and exactness often Praetorius', Mersenne's and Kircher's work. The Ms. came only recently to light.

Interesting practical experiments, an unusual but rewarding approach, are recorded in A. R. McClure's *Studies in Keyboard Temperaments* (I, 28-40). Thurston Dart gives a remarkable account of *The Cittern and Its English Music* (I. 46-63) which, he sums up in these words: ". . .the cittern and its family enjoyed a considerable and lasting popularity in England from the 14th to the end of the 17th centuries. It was by no means only a barber's shop instrument, and a quantity of fine solo music has survived. But its real importance is as a thoroughbass instrument, the backbone of the broken consort used by Morley and Rosseter in their *Lessons*, and its simplicity, small size and cheapness ensured its place in Elizabethan and Jacobean music." Donald Gill in *The Lute and Musick's Momment* (III, 9-11) characterizes Thomas Mace's famous book of 1677 as the "work of an old man who has compromised himself in a pathetic attempt to restore an unfashionable instrument [the lute] to favour by lowering his standards. . . and by introducing. . .a simpler instrument than the classic lute. . ." Josef Marx writes a highly stimulating article on *The Tone of the Baroque Oboe* (IV, 3-19). Eric Halfpenny reports the results of his examining "what he believes to be the sole surviving example of a 17C transverse flute now in the British Isles" in his study on *A 17C Flute d'Allemagne* (IV, 42-45). Nigel Fortune translates and comments upon *Giustiniani on Instruments* (V, 48-

54), a passage from the *Discorso sopra la Musica de' suoi tempi* (1628) by Vincenzo Giustiniani, published in full in the original Italian by Angelo Solerti (*Le origini del Melodramma*, 1903).

ABSTRACTS FROM MAGAZINES

WAITS Lyndesay G. Langwill. "The waits, a short historical study." *Hinrichsen's Musical Year Book* 7 (1952) 170-83.

"Originally waits were night watchmen in palaces, castles and camps and walled towns, who piped watch upon musical instruments at stated hours, for changing the guard, in case of alarm, or merely to awaken certain persons at appointed hours by soft music at their chamber doors." In the 16th and 17th centuries their chief function was to perform at official processions and at the arrival of important people. Their instruments were the shawn, sackbutt, cornett, and recorder. There were both royal and municipal waits, the municipal waits, somewhat similar to the German *Stadtpfeiffer*, being the more common. Morley refers to the nine London waits as "excellent and expert musicians." Most of the surviving music is in 17C collections, e.g. *Apollo's Banquet* (1669) and *The Dancing Master* (1665).

LYCIDAS Gretchen Finney. "A Musical Background for *Lycidas*." *Huntington Library Quarterly* 15 (Aug. 1952) 325-50.

•Here is a novel approach to literary analysis. Milton's *Lycidas*, a poem with "a design that eludes definition" is revealed in its structure if considered as a libretto for a music drama in the Italian style. The analysis is careful, imaginative, and from a musical point of view highly convincing.

ARNE Julian Herbage. "The Vocal Style of Thomas Augustine Arne." Royal Mus. Assn. *Proc.* 78 (1951-52) 83-96.

•Arne's vocal style, some representative works, and his achievements and prestige in his own time are discussed. The vocal style is "flowing, sweet, and lucid," and has an "elegance of melodic ornamentation" and the "vivacity and characterization of . . . Italian *opera buffa*." Arne's principal achievements were his help in forming a native style of melody, and the ability to produce a native "singer to rival the Italians." Except for the setting of Milton's *Comus* (1738), Arne's best works are to be found among the operas written after Handel's death. Herbage terms the famous Shakespeare songs musical hackery. He considers Arne a composer of no mean stature whose "difficulty was that of every 18th-century composer—he was forced to overproduce."

BIOGRAPHY Henry George Farmer. "A King's Musician for the Lute and Voice, John Abell (1652/3 - 1724)." *Hinrichsen's Musicial Year Book* 7 (1952) 445-56.

Marylin Wailes. "Martin Peerson: 1571?-1650." *Monthly Musical Record* 82 (Nov. 1952) 228-35.

William C. Smith. "More Handeliana." *Music and Letters* 34 (Jan. 1953) 12-25.

Farmer briefly sketches Abell's life—his rise to fame and comparative wealth in England, his eclipse and exile to the continent following the Glorious Revolution, and his return to fame and England in the 18C. Besides his musical activities Abell probably worked in the secret service of Charles II and James II.

Wailes relates some of the facts of Peerson's life, lists his extant works, and discusses his musical style—his use of chromaticism and of descriptive and dramatic effects.

Among the Handeliana discussed are the *Anecdotes of George Frederick Handel and John Christopher Smith* (1799)—considered an inaccurate source of information, Handel's relationship with the J. C. Smith's, Sr. and Jr., various works spuriously titled *Handel's Water Pieces*, and some portraits.

MACE Jean Jacquot. "Musick's Monument *de Thomas Mace* (1676) *et l'Evolution du Goût Musical en Angleterre*." *Revue de Musicologie* 34 (July 1952) 21-37.

Thomas Mace wrote with nostalgia of the music of the past. His ideal was the chamber music ensemble, the fantasia for various consorts, The lute was his favorite instrument. He complained bitterly about the Restoration style of music: the violin replacing the viol, the lighter, frivolous music, the virtuoso performer, and the new orchestra. *Musick's Monument* is a strange mixture of the practical and the mystical: it contains a system of lute tablatures and a number of lessons, but also "metaphysical" poetry and exercises in musical symbolism.

MANUSCRIPTS H. M. Willsher. "An early Scottish virginal book." *Scottish Historical Review* 31 (Oct. 1952) 131-6.

The Act of Parliament of 1579 ". . .instructing all burghs and collegiate churches to restore the sang scuills. . ." demonstrates Scottish concern about the decay of music after the Reformation settlement. Evidence of musical interest is seen in two MSS of virginal music found in Panmure House, near Carnoustie, Angus: the "Clement Mitchell Virginal Book" of 1612 containing only English music (4 pieces of the 12 are by Byrd) and the "Kinloch Virginal Book" with 14 pieces by William Kinloch (6), Andro Kempe (1), Byrd (1), Jhonstoun (1), anonymous (5). Concordances with other Scottish MSS and the fact that Kempe held musical posts in Scotland speak for the Scottish provenance of this MS.

PHILLIPE OBOUSSIER. "Turpyn's book of lute-songs." *Music and Letters* 34 (Apr. 1953) 145-9.

List and discussion of the 12 lute-songs by Dowland, Morley, Jones a.o. in the MS of the Rowe Library, King's College, Cambridge.

CIBELL Thurston Dart. "The Cibell." Revue Belge de *Musicologie* 6 (Fasc. 1, 1952) 24-30.

The Cibell is an English dance-form of ca. 1690-1710, the origin of which has been obscure so far. Dart discovered that Henry Purcell who wrote the first English cibell modelled it on the structure and rhythm of the chorus *Nous devons nous animer d'une ardeur nouvelle* in praise of the goddess Cybele from Lully's opera *Atys*, whence the title and tune. A characterization of the cibell and a thematic index and list of cibells follow. True cibells are in duple meter; they begin at the half-bar, and they are characterized by short interjected solo roulades of crotchets and quavers in the bass. They combine some of the features of both Lully's chorus and Purcell's cibell, but in later cibells these features tend to degenarate and, ultimately to be forgotten. The cibell's contrasts of fully accompanied tune and unaccompanied running bass may have contributed towards breaking down the traditionally homogeneous texture of keyboard dances and of instrumental music for the stage.

WILBYE Robert Collet. "John Wilbye: Some Aspects of his Music." *Score* 4 (Jan. 1951) 57-64.

Wilbye's small musical output consisting mainly of the two sets of madrigals (1598 and 1609) is of a remarkable unity. He chose texts of a melancholic, reflective nature and others in which the passion of love is viewed as in retrospect and with a sense of frustration. He developed a harmonic language of great daring and expressiveness making use of pedal-points, suspensions, chromaticism, sequences. The formal design, more important than in other Elizabethan masters, is determined by a succession of strongly contrasting sections of varying length. (Collet neglects to examine the influence of the Italian madrigal of the later 16th century on Wilbye.)

PURCELL I. Lohr. "Henry Purcell und Seine Bearbeiter." *Schweizerische Musikzeitung* 91 (Dec. 1951) 497-9.

Since we cannot reproduce Purcell's music as he intended it, all performances and editions are arrangements and interpretations of Purcell according to the spirit of their time.

MORLEY Robert Stevenson. "Thomas Morley's 'Plaine and Easie' Introduction to the modes." *Musical Disciplina* 6 (Fasc. 4) 177-84.

As compared with the continental theorists of his time, Stevenson finds that Morley, in his *Plaine and Easie Introduction to Practicall Musicke*, barely discusses the modes and confuses the terms 'mode and 'tone'. "We must conclude that neither at Oxford in his day, nor in the private tutelage he may have received from Byrd was modal science stressed," that he thought the modes "of small importance despite having read and referred to 'Glareanus, Zarlino, and Zacconi," and that "if he knew so little modal theory as expounded on the continent, so must his own English Colleagues."

PROSE, BIOGRAPHY, BIBLIOGRAPHY, AND MISCELLANEA

FULLER Thomas Fuller. *The Worthies of England*, ed., intro. and notes by John Freeman. N. Y.: Macmillan, 1953. 734 p. $9.50. London: Allen and Unwin.

The words "biography" and "biographer," first used in English in publications of 1661-2, signified a change from erudite, ethical panegyrics to realistic, "experimental" *short lives*. Fuller's *Worthies*, "the most readable of all works of collective biography," appeared in 1662 and represents the transition. "I confess," he wrote, "the subject is but dull in itself, to tell the time and place of men's birth, and deaths, their names, with the names and number of their books; and therefore. . .I have purposely interlaced (not as meat, but as condiment) many delightful stories." He also inserted, county by county, details about natural commodities, manufactures, wonders, and medicinal waters, concentrating always on the verifiable fact: the result is a rich storehouse not only of biography but also of topography, proverbs, lore, manners, and social conditions, all couched in a style which looks forward to Augustan simplicity though it is studded with aphorisms and occasional examples of wit.

In this abridged, modernized edition, Mr. Freeman has retained the bulk of the work, eliminating lists of mayors, sheriffs and the like, regrouping the worthies in chronological order, and adding just enough annotation to enable full appreciation of the lives. The biographies range from King Arthur to Fuller's contemporaries.

The variety and value of this fascinating volume can best be conveyed by examples culled from it. According to Fuller, the

English are returning to ale drinking, but they have lost the preservative used 200 years earlier, "before hops was found out," which made it last half a year after brewing. Devonshire lace is not to be condemned, for it enables children lame in their limbs but able in their fingers to gain a livelihood. John Smith, before gaining fame in Virginia, fought Turks in Hungary and "gave intelligence to a besieged city in the night by significant fireworks formed in the air in legible characters." When food became scarce during the siege of Exeter by the Puritans, God sent an incredible number of nourishing larks to succor the hungry Royalists, whereof Fuller himself "was an eye witness." Saffron grown in Essex "is a most admirable cordial," he notes, "and. . .I owe my life, when sick of the smallpox, to the efficacy thereof." "King James was wont to say, he was a very valiant man who first adventured on eating of oysters." Between May and Michaelmas "it is penal for any butchers. . .to kill any pork." Cherries were first planted in Kent by Henry VIII. When Mary Waters Honywood died, her descendants numbered 367—one "for every day in the (though leap) year, and one over."

Fuller also provides interesting literary comment. Chaucer "was a terse and elegant poet (the Homer of his age)"; Spenser's works "had been more saleable if more conformed to our modern language"; Samuel Daniel in his lives of English kings "hath the happiness to reconcile brevity with clearness, qualities of great distance in other writers"; Philemon Holland "had the true nack of translating"; Fulke Greville's style, "conceived by some to be swelling, is allowed for lofty and full by others"; Lord John Harington "was one of the first who began the pious fashion. . . of a diary." Had Francis Quarles been contemporary with Plato, "that great back-friend to poets. . .would not only have allowed him to live, but advanced him to an office in his commonwealth."

LOCKE John Lough, ed. *Locke's Travels in France 1675-1679.* Cambridge University Press, 1952. lxvi, 287 pp.

The private papers of John Locke continue to reach print, especially now that the collection of them which belonged to the Earl of Lovelace has gone to the Bodleian. A first draft of the *Essay on Human Understanding* was derived from these papers and published in 1936, together with some 48 pages of philosophical meditations scattered through Locke's diary. More of these meditations are being deciphered from Locke's shorthand. The numerous unpublished letters to and from Locke which are in the collection will presumably call for a complete calendar of his correspondence.

Meantime a Cambridge lecturer in French has tackled one of the large items, the journal which Locke kept during his sojourn in France for reasons of health from 1675 to 1679. The four volumes and 1400 pages of this manuscript would hardly justify publishing *in extenso;* Mr. Lough has condensed them to fewer than 300 pages, containing all that Locke wrote "about what he did, observed or heard in conversation", but omitting Locke's notes on books, weather, Biblical study, medical science and practice, philosophy (already taken care of, as I have noted), and Utopias. There remains a travel diary, the only substantial English account of France, Mr Lough reminds us, between Evelyn (about 1650) and Lister (1698).

As travel-record the diary is usefully informing, and is well elucidated by the editor. It contains the normal matter of such record, the details of travel and living and the impressions of scene and people as set down by Locke in his sojourns in Montpellier and Paris and in his travels in Provence, Gascony, and most of the western provinces. In addition Locke followed out the dual formula of the educated traveler of his time. The first formula, which goes well back into renaissance and classical tradition, called for political observation, which meant for Locke not only the details of local government and its revenue and personnel but also the plight of the Protestants at the end of the period of comparative toleration. The second and newer formula embodied the Royal Society plan of recording the "history of trades" or applied arts; so Locke went to some trouble to note the details of cooking, viniculture and wine-making, olive-pressing and pickling, salt-miking, silkworm-culture, and gun-making, in addition to the many medical histories which the editor has omitted. As travel literature, the journal lacks the stateliness of Evelyn or the shrewdness of Arthur Young; it is not a great or an indispensable work, but it is useful.— George B. Parks, Queens College.

BIBLIOGRAPHY AND METHOD Chauncey Sanders. *An Introduction to Research in English Literary History.* . .with a Chapter on Research in Folklore by Stith Thompson. N. Y.: Macmillan, 1952. 429 p. $5.50.

A useful text for courses in bibliography and method and a reliable guide for students in the writing of theses or dissertations, this volume surveys the materials, tools, methods, and problems of research with admirable clarity, examples, and illustrations. No graduate student should be without it.

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THE INTER-COLLEGIATE CATALOGUE of books before 1641 in Oxford libraries, English portion, will shortly be published by the Bodleian Library. It will list *STC* numbers with college locations and describe over 400 books not listed in *STC.*

PRINTING PRACTICE The answer to the query under this heading in our last issue (XI, 16, col. 1) is so obvious that we apologize for not giving it ourselves. As F. B. Williams Jr. (Georgetown) notes: "Shades of *Areopagitica!* 'Sometimes 5 imprimaturs are seen together. . .in the piazza of one title-page. . . .' "

EDUCATION P. J. Wallis. "The Wase School Collection. A Neglected Source in Educational History." *Bodl. Lib. Rec.* IV (1952) 78-104.

Christopher Wase (b. 1620) shortly after 1671 sent a questionnaire to English Free Schools: 6 vols. of unpublished educational material gathered by him are in the Bodleian. Wallis estimates at least 2000 as the number of 17C grammar schools and lists and indexes schools mentioned in the collection. Here is a rich, little used source for educational history.

TEXTBOOK Clyde S. Kilby. *Poetry and Life. An Introduction to Poetry.* Odyssey Press, 1953 392p. $3.50

A jargon-free introduction to poetry and its analysis, admirably suited for freshmen. About ¼ of the poems dealt with are from the 17C. The essentials of poetry are given with clarity, sense, and sensitivity.

BACON, SHAKESPEARE AND POWER D. G. James. *The Dream of Learning* An Essay on *The Advancement of Learning, Hamlet,* and *Lear.* Oxford U. P., 1951. 126 pp.

The primary concern of this essay is to compare two ways of seeing or knowing, each "issuing from a single great movement of the human spirit towards what Bacon called the 'inclosures of particularity," but to be differentiated inasmuch as the exemplars of these ways of seeing--Bacon and Shakespeare—"with their new vision. . .contemplated different things, and their minds moved in different directions and to different ends."

What Bacon proposed as the object of contemplation was the natural world; the purpose of this contemplation was to gain knowledge in order to exert control over its forces for the material benefit of mankind. His proposal was adapted and the purpose achieved, perhaps more successfully than he could have dreamed. The ensuing history of scientific research and technological application has made Bacon's significance clear.

Strangely enough, however, when we of the 20C, inheritors of Bacon's rich legacy, look back to the 17C to fix attention upon its "great" or "significant" man, it is not Bacon upon whom our attention falls, but Shakespeare. This peculiar fact poses Mr. James's problem: does Shakespeare *in fact* "signify more to us than Bacon, and has he had, and has he a greater influence on us than Bacon and what Bacon signified?. . .What is it. . .which he may have been said to have done, and what does it come to, that we acknowledge that he is not only greater than Bacon, but also the greatest man of our civilization?. . . .what kind of knowledge did Shakespeare provide, if indeed he provided knowledge at all? and if, in any sense, he provided knowledge, is it of a kind which also may be said to be power?"

By his examination and interpretation of *Hamlet* and *Lear,* Mr. James comes to his answer: that Shakespeare dealt with human nature rather than physical nature; that he has provided knowledge of "the truth and secret of things"; that this knowledge can be power; but that, where Bacon's vision has been "eagerly, unbrokenly pursued and with momentous consequences," Shakespeare's "has had less good fortune." —Clark Emery, Miami.